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(Fifth Season—1909-10.)



ANALYTICAL PROGRAMME.

OCTOBER 10th, 1909, at 3.30.

Vocalist :

Mdme. DONALDA.
(First appearance in London this season).

Solo Violin :

Miss KATHLEEN PARLOW.
(First appearance at these Concerts).

The New Symphony Orchestra.

Principal Violin - Mr. JOHN SAUNDERS.

Conductor - LANDON RONALD.

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Thursday Evening, October 28th, 1909, at 8.30.

- | | | | | |
|--------------------------------------|----|---------------------------------|----|-----------------|
| 1. Symphonic Idyll | .. | "Lady of Shalott" | .. | George Clutsam |
| | | (First Performance.) | | |
| 2. Aria | .. | .. | .. | .. |
| | | Miss MARIE BREMA. | | |
| 3. Concerto for Violin and Orchestra | .. | .. | .. | Mendelssohn |
| | | EDDY BROWN. | | |
| 4. Symphony No. 1 | .. | .. | .. | Georg. Schumann |
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PROGRAMME

For OCTOBER 10th, 1909.

Analytical and Historical Notes by F. GILBERT WEBB.

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A BIRTHDAY OVERTURE *Landon Ronald*
(1873)

Birthdays are the mile-stones of life, and happy are the people to whom they bring joyous recollections. This is the key note of Mr. Landon Ronald's genial overture, which received its name because of the exuberance of its sentiment and because its last note was written on the anniversary of the King's birthday in 1905. In November of the same year the Overture was produced at the Crystal Palace, and made so favourable an impression as to increase esteem for its gifted composer. There can be no doubt concerning the message of the music. It starts with a principal subject that is instinct with *joie de vivre* and the optimist spirit of youth that will take no denial. In this mood the music streams on in jubilant strain for some little time, the wood-wind and strings seeming to encourage each other in light-heartedness. Presently the scoring grows less assertive, the strings sing in more tranquil manner, and after a reference to the opening the second subject enters *poco meno mosso*. It speaks of happiness of a more thoughtful nature and leads to a section headed *Andante con moto*. In this, recollection would seem to play its part. The clarinets and bassoons appear to mark time, and the violins play with muted strings. In this way we are led to the development section, which begins with a vigorous *Fugato* based on the principal theme. After a short episode the second theme returns and the music becomes more emotional. This leads to a climax and ultimately to the recurrence of the *Andante con moto*, which forms an effective contrast to the emphatic restatement of the principal subject over a sustained bass note. From this point starts a big *crescendo* that heralds the final section, containing the repetition of the principal subject in glorified form. After these many happy returns, the overture ends as a birthday should, in gladness of heart.

ARIA "Vedrai Carino" *Mozart*
(“Don Giovanni.”)

Mme. DONALDA.

Vedrai carino, se sei buonino,
Che bel rimedio ti voglio dar.
E naturale, non dà disgusto,
E lo speciale non lo so far.

E un certo balsamo che porto addosso;
Dare tel posso, se lo vuoi provar.
Saper vorresti dove mi sta?
Sentilo battere, toccami quà.

Translation.

Thou shalt see, dear, if thou art good,
What a fine remedy I will give thee.
It is quite natural, and not displeasing,
And the apothecary cannot make it.

It is a balsam I bear with me;
Thou canst have it, if thou wilt try.
Would'st thou discover where it is placed?
Feel how it is beating; touch here my heart.

CONCERTO in D for Violin and Orchestra *Paganini*
(1784-1840)

Miss KATHLEEN PARLOW.

The personality of Nicolo Paganini looms as large in the gathering mists of time as the remembrance of his virtuosity. Born in 1784, and so abnormally gifted with executive facility that he made his début in public at the age of nine, he came at a time when conventionalism in Art was supreme, and when the individuality of the artist was little considered. Paganini's eccentricities, his romances, adventures, and the extraordinary effects he produced from the violin, seized on the public mind and caused him to become a conspicuous figure. When he came to London in 1831, he was mobbed in the streets by admiring crowds and—greatest of all proof of fame—his name was given to fashionable articles of dress, including, of course, a Paganini bow. Although undoubtedly a born musician, Paganini's celebrity was largely obtained by his invention and bold use of effects previously unknown or not then regarded as legitimate. He practised and experimented assiduously until he had acquired a technique regarded as phenomenal. This technique may be said to be completely comprised in his pieces “Le Stregghe,” “Rondo de la Clochette,” and “Carnavale de Venise.”

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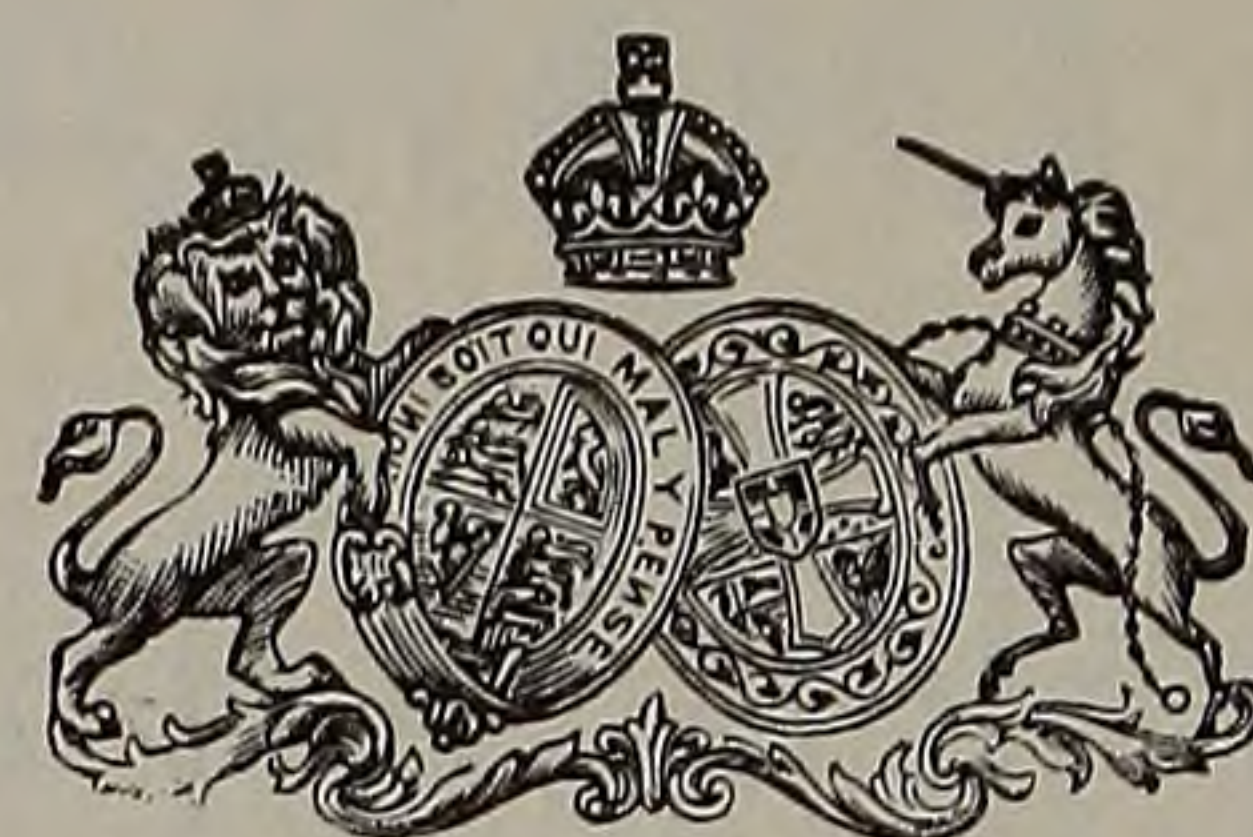
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Vocalist—

MISS

GERTRUDE MAXTED.

(First Appearance at these Concerts)

Solo Pianoforte—

BUSONI.

**The New Symphony
Orchestra.**

Conductor - LANDON RONALD.

(For programme see page 16.)

As a composer he possessed the Italian appreciation of broad and simple melody, and he wrote with unfailing attention to effect. These qualities are the characteristic features of the Concerto in D, generally considered one of his most representative works. Wilhelmj's version begins with a short orchestral introduction, at the end of which is heard the initial semiquaver figure of the principal subject, soon afterwards delivered in its entirety by the soloist. It is continued by a brilliant episode which leads into a discussion of the chief theme, terminating in a trill which introduces the second subject.

The grace and earnestness of this melody, in combination with the soft, pulsating chords from the orchestra, provide an effective contrast to the context. Its expressiveness is intensified by repetition an octave lower, after which the solo violin part soars to the highest register of the instrument, and passages calling for virtuosity of technique follow in rapid succession, ending in a brilliant *cadenza*. Subsequently the orchestra commences the development section, in which the soloist introduces a fresh theme, announced in B minor, accompanied with a semiquaver figure by the first violin and canonically by the violoncellos. One other theme assists in the development of the work, but further explanation is unnecessary, as with the above indications the listener will be able to follow easily the further progress of the Concerto unto its appointed end.

TONE POEM, Op. 20 "Don Juan" ... Richard Strauss
(1864)

In common with other tone-poems by Richard Strauss, a knowledge of the literary basis of this work is necessary for its due understanding. In this instance the composer has gone for inspiration to the poet Nikolaus Lenau, who was born at Czartad, in Hungary, in 1802, and died forty-eight years later in a lunatic asylum at Oberdöbeln, near Vienna, having lost his reason in 1844, just after the completion of his dramatic poem "Don Juan."

The "Don Juan" of Lenau is a more subtle and refined creation than the personage evolved by Da Ponte from the Andalusian legend, and immortalised by Mozart in his opera, or the enterprising traveller depicted by Byron. Lenau's Don Juan is an idealist in femininity. His consuming desire is to find a woman who shall unite in herself all the charms and virtues of the sex. He is non-moral rather than immoral, though the results are much the same and bring disaster on himself and his victims; but his inability to find the creature of his imagination leads to his repentance, and ultimately to his sacrificing his life by letting the son of a man he has killed run him through the body in a duel.

Obviously such a subject lends itself to musical treatment by its inherent emotionalism, and the composer has taken full advantage of his opportunities. He divides his subject into three sections: (1) The Don's fiery enthusiasm in search of his ideal; (2) Feminine allurements; (3) His disappointment, atonement, and death.

It is impossible without music-type to point out clearly the thematic material, but there will be little difficulty in associating the upward rush of the strings at the opening with the impetuosity of the Don's temperament. Two subsequent themes—the first, descending the scale, given out by the wood-wind and strings, and the second, distinguished by long notes and impassioned expression—also refer to the Don's ardour. In the first working-out section there occurs a chromatically descending passage played by the wood-wind, which should be noted, as it is associated with the Don's disappointment and remorse, and subsequently becomes important.

The feminine element, which forms the secondary subject-matter, is introduced by a passage for solo violin in its highest register. The *motif* is treated polyphonically on its entrance, but its melodic character gives it distinction. It is developed at some length, the music growing more animated as it proceeds, and presently leads to a return of the first announced themes.

For the third section fresh thematic material is introduced. The first theme is stated by the strings and has a pulsating accompaniment; the second, of amorous character, by the oboe; and the third by four horns. These are treated contrapuntally in a masterly manner and with great emotional intensity, until at length there is heard what seems to be the Don's sardonic mocking of what appears to him the uselessness of life. This is followed by stormy passages, but the work ends with the suggestion of the dignity of death.

SONGS ... "The Dove" and "'Tis June" *Landon Ronald*

(Accompanied by the Composer.)

Mme. DONALDA

"THE DOVE."

I had a dove, and the sweet dove died,
And I have thought it died of grieving.
O, what could it grieve for? Its feet were tied
With a single thread of my own hand's weaving.
Sweet little red feet, why should you die?
Why should you leave me, sweet bird, why?
You lived alone in the forest tree,
Why, pretty thing, would you not live with me?
I kissed you oft and gave you white peas,
Why not live sweetly as in the green trees?

"'TIS JUNE."

'Tis June, and twilight thinks of bed,
And while she takes her bath of dew,
And am'rous stars peep overhead,
I dream of you, dear love, of you!

'Tis June, and twilight slowly wakes
And dons her dress of brightest hue,
And till day's din my slumber breaks
I dream of you, dear love, of you!

Norman Hurst.

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VIOLIN SOLI ... (a) "Wiegenlied" ... *Tor Aulin*
 (b) "Menuett" *Mozart*

Miss KATHLEEN PARLOW.

PRELUDE TO ACT III. ... "Lohengrin" ... *Wagner*
 (1813-83)

There is no more forcible and exhilarating expression in music of exuberant exultation than the introduction to the third act of Wagner's opera "Lohengrin." Cold indeed must be the heart of the listener who is not stirred by the fierce joy of the opening phrase delivered by the full force of the orchestra, and who does not feel the emotional pulse of the splendid tune subsequently sung triumphantly by the cellos, bassoons, and horns against the whirring passages of the violins. Each of the principal themes seems to have been devised to increase the glad assertiveness of the other, and their bold and vigorous treatment greatly adds to the suggestiveness of the joy of robust life, of the pride of being, courtly pageant, and grandiose state. When the oboe plays the third subject which forms the basis of the kind of *Trio*, the spirit of gladness still rules. It seems to speak of the gentler happiness of woman, while the remainder of the work deals with the stronger feelings of man.

The significance of this movement in the opera is to express the emotional aspect of what takes place between the second and third acts—the former ending with the entrance of Lohengrin and Elsa into the church for the celebration of their marriage, and the latter beginning with the evening bridal song after the marriage festivities.

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Accompanist - Mr. F. A. SEWELL.

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Signor SAMMARCO.

Solo Violin—

JASCHA BRON.

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ROYAL ALBERT HALL.
SUNDAY CONCERTS.

OCTOBER 17th, 1909, at 3.30.

PROGRAMME.

OVERTURE	...	"Die Meistersinger"	...	Wagner
SONG	...	"Thou Charming Bird" (<i>La Perle du Brésil</i>)	Féliçien David	
		Miss GERTRUDE MAXTED.		
CONCERTO in C minor for Pianoforte and Orchestra			...	Beethoven
		Solo Pianoforte—BUSONI.		
SUITE	...	"L'Arlesienne" No. I	...	Bizet
SONG	...	"When Myra Sings"	...	A.L.
		Miss GERTRUDE MAXTED.		
PIANOFORTE SOLO		"Polonaise" in E	...	Liszt
		(With Cadenza by Busoni.)		
		BUSONI.		
SLAV MARCH	Tchaikowsky

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F. W. RENAULT, *Secretary.*

ROYAL ALBERT HALL SUNDAY CONCERTS.

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Solo Violin— **EDDY BROWN.**

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